

# The Realm of Music

**G**ERALDINE FARRAR'S appearance in Portland this week was the principal event that centered the attention of music lovers here. Miss Farrar's reputation as one of the world's greatest sopranos was known, but this was the first time that the prima donna had ever visited this city. Miss Farrar first attracted the attention of the Europeans, with her marvelous voice. After studying under the masters there, among them being Lilli Lehmann, she made her debut in grand opera and won instant recognition. When she returned to the United States after winning additional laurels abroad, she found here many ardent admirers of her art, waiting to greet her.

Miss Farrar is possessor of a pleasing stage presence that completely captivates her audience. Her voice has that purity and brilliance of tone that is rarely equalled.

In Portland she appeared under the direction of Louis Edick, organist at the Holy Trinity church. She sang mostly in German. The aria from Madame Butterfly was one of the most delightful numbers on the program. Miss Farrar was assisted by Alvin Schneider, cellist, who was accorded a generous reception and Arthur Rosenstein, accompanist.

Miss Farrar was only 19 years old when she made her debut as Marguerite in Faust, at the Royal Opera House, in Berlin, where she still is on the list as one of the leading sopranos. Miss Farrar describes her experience on that occasion in her own manner, as follows:



Geraldine Farrar, who delighted Portland music last week.

"I did not feel nervous, either at my own rehearsal (with obviously bored partners and stern Doctor Muck below with his orchestra) nor at the performance. I was eager for my trial, and I knew just what I meant to do regarding stage business and expression. It was, of course, crude and startlingly unprofessional. I had thought out the story and action for myself. I sang in Italian, because I did not know one word of the text in German.

"I wore a simple, short blue frock of my own designing, a blond wig and a little lace bonnet, which I have continued to wear ever since. I sometimes play the role with my own dark hair, and it has occurred more than once on these occasions that the dummy Marguerite ascended to heaven in the last act a flaxen blond, due, of course, to my not having reminded those in charge of the 'properties' of my intended departure from the traditional type.

"Some of the criticisms of that first performance were astonishingly frank and personal. They dwelt at length upon the fact that I had nothing to say, as well as a promising voice. I was given kindly advice as to my faults, although being much of an egotist, I was inclined to progress quickly by proceeding slowly.

attend the recital at the church on the corner of Nineteenth and Everett. The program is as follows:

Allegro from Fourth Sonata. (Mendelssohn). A piece very much in the style of the composer's "Songs Without Words," of fine musical technique, very polished and very organ-like. Toccata, C major, Peters Vol. III, No. 8 (Bach). A masterpiece by a musical master mind. The composition illustrates particularly Bach's genial writing of showy pedal passages and responsive manual sequences. The music is severe, almost austere, of an elevated character. Schummersiedel. (Hauer). A very pleasing composition for the soft solo stops. Scherzo-Allegro. (Hofmann). A bit of music, typically German, that might illustrate one of Grimm's fairy tales. Ave Maria. (Schubert). An immortal melody by the greatest of song writers.

son and Mr. Frederick. The choir is preparing to sing the "Holy City" (Gaul) about Thanksgiving with a chorus of 30 voices, and orchestra of 12 pieces, and are very enthusiastic over the work. The definite day will be announced later. The soloist will be one of the prominent singers of the city.

If present plans mature Portland will soon have an amateur orchestral society on the order of the Royal Amateur orchestra of London and similar organizations in other European capitals. Prominent local musicians headed by G. E. Jeffrey, conductor of the Haselwood orchestra, and Charles D. Reed, who is now engaged in securing amateur players for the proposed society.

As an amateur orchestra it will not in any sense compete with existing professional organizations or music teachers. It is being formed solely for the purpose of giving amateur musicians orchestral experience under trained leadership. Advanced students in music and former students who wish to brush up on their playing will be eligible. Woodwinds, strings, brasses and percussion are needed.

On the perfection of the organization C. D. Reed will act as secretary-manager, while G. E. Jeffrey will be its conductor. Music teachers of the city are being requested to recommend the orchestra as an excellent training school in orchestral work. The organizers propose to hire a hall and conduct rehearsals on a business like basis. Such an amateur society, it is urged, will give needed experience in orchestral work to the many young musical students of the city, such as they could get in no other possible way. Also, it is thought that it will stimulate interest in symphony organizations and symphony music.

It is proposed to form one big central society of competent amateurs with a membership of from 50 to 100. The society will be purely for practice with the possible exception of one big yearly public concert augmented by local professional musicians. It will not be competitive in any sense of the word, but rather for the mutual benefit of local professionals and teachers as well as the amateurs.

Those interested should confer with C. D. Reed.

Enthusiasm by the suggestion of Mayor Albee, acting chairman at the Ad club luncheon Wednesday, that the popular Ad Club quartet should be the Municipal quartet, members of the club unanimously assented to the suggestion and in the future the singers will be known as the Municipal Male quartet. It is now expected that whenever the municipal government gives an entertainment in which music is required the official quartet will be called on.

When Mayor Albee, after listening appreciatively to the songs rendered by the quartet, made his suggestion, George L. Baker made a motion that the name be changed to the Municipal Male quartet and it was immediately voted on favorably.

The members of the quartet are: L. M. Dowman, Dr. R. M. Emerson, N. A. Hooper and H. G. Whipp.

An interesting organ recital is assured at the evening service of Trinity church, Rev. Dr. A. A. Morrison, rector, and Rev. C. E. H. Bloor, associate rector, tonight, when the numbers selected for number two of the series given at 8 o'clock. All music lovers are invited to

## CONGREGATION TO HEAR VOICE OF SOLOIST



Miss Helene Butloff

Miss Helene Butloff, formerly of Milwaukee, Wis., will be the soloist today at the First Congregational church. At the evening service, she will sing Albinus's "Lord Is My Light," and in the evening, Jenks' "How Down Thine Eyes." Miss Butloff is a talented young soprano who recently came to Portland, where she is residing with her mother, Mrs. H. W. Grunwaldt. For nearly three years she was principal soloist in the choir of the Grand Avenue Methodist church, Milwaukee, succeeding in that position Miss Edith R. Collins, who also is a resident of Portland. Miss Butloff has studied under several masters in Milwaukee and Chicago. She appeared first in Portland during August, when she sang at the First Unitarian church.

Friday night, October 10, from Assembly, United Assembly, will entertain its friends with an unusual program of choice numbers. The soloists for the evening are Miss Harriet Leach, soprano; Miss Florence Leach, contralto; Harvey Hudson, tenor; Fred T. Crowther, baritone; Frank Johnson, bass; Harry Sampson, violinist; Lowell Patton, pianist; and Emil Engen, dulcimer, are the accompanists. H. S. Hudson, supreme master Artisan, and E. M. Cederberg, Norwegian vice consul will speak. Mr. Cederberg will give a brief outline of the ship "Frank," which, according to reports, will pass through the Panama canal October 10. All Artisans and friends will be welcome. Admission free.

Miss Modesta Mortensen and her accompanist, Miss Jessie Lewis, are in Roseburg, where they have accepted a month's engagement in the Antlers theatre. Miss Mortensen is a brilliant young violinist and Miss Lewis, a concert pianist. Both young women are well known in Portland musical circles. Miss Mortensen will open her engagement Thursday evening, playing E. O. Spitzner's "Waltz Serenade" and "Air Varié" by Viouxtemps.

Miss Gertrude Hogan sang very pleasingly "Mother Macrae's" (Oloof), and for encore "Bowl of Roses" (Charka) at the Seaman's Institute on Tuesday evening, on the program given by the Chau McClay. Miss Hogan is a member of the Wednesday Evening Choral club.

At the Portland Ad club luncheon last Wednesday, C. E. S. Wood spoke in the interest of the Portland Symphony orchestra. He showed that Los Angeles, San Francisco, Milwaukee, Seattle and other cities have permanent funds from private subscription, the income from which supports an orchestra.

He argued that if everything must be commercial and viewed from a business basis, still it would be a profitable investment, as nothing advertises a city like a fine orchestra; especially if it travels. But Mr. Wood insisted that the true view was that the orchestra would be educational.

"You had better be without a high school than an orchestra," said he. "Education of use and necessity people will get, but the education of culture and refinement must be given them."

"Music is culture; music is poetry; music is one of the forms of beauty and only beauty is eternal. Greece once contested the Carthage the commerce of the world. Greece was the civilization on which all civilization rests, but what remains today treasured of the whole world—not the laws, the commerce, the social institutions of Greece but the drama of Aeschylus, Sophocles and Euripides, the poems of Homer, Herodotus and Theocritus. Even Plato survives because he was a poet, not because he was a philosopher."

"The thing of all others, we need in our national life is culture, love of beauty. We are a materialistic people. We have solved great problems, but were we to die today, history would record that the great American nation was a great nation of materialistic expansion in art to the comic supplement, vaudeville and rag time."

In a letter to Harold Hurbit, Signor Campanari, the famous baritone and voice specialist of the Metropolitan opera, writes that it has given him great pleasure to accept, for the completion of her vocal training, Miss Lila Frosser, of Eugene, Or. Signor Campanari states that Miss Frosser possesses a beautiful soprano voice. She is the first Oregonian who has been accepted by this great artist.

Miss Frosser studied last season with Harold Hurbit, who replaced her voice from contralto to dramatic soprano.

Charles Dieck is giving his second students' recital in November. This recital will be made up of solos and works for two pianos. Among the pieces which will be given in Portland for the first time are the ballet music from Rieland, Wagner's Ride of the Valkyries, Wagner's "Also Sprach Zarathustra," Richard Strauss and A. Quon's "Antes del Monte" Liszt.

Last Wednesday evening the Knights of Columbus Glee club opened its season's work, and elected the following officers: President, Miles J. Sweeney; vice president, S. A. McCartney; treasurer, F. J. Hordani; secretary, A. B. Cain; directors, H. Kennedy, J. J. Beckman, Thomas Binns, Professor Daniel J. Wilson, will direct the Glee club this season.

Miss Beatrice Kirkup, a lyric soprano of Durham, England, was soloist representing England, at the "Harvest Festival" given by the Immanuel Lutheran church Saturday evening. Miss Kirkup was soloist at the P. E. O. convention last May. She is a pupil of Harold Hurbit, dramatic tenor.

Dr. Clement B. Shaw, well known in local musical circles, will be the host at a musicale and social to be held at his studio in the Columbia building, Wednesday evening, October 2, for the purpose of reorganizing the Handel Vocal society for the coming season. An invitation has been extended to those interested to attend the meeting Wednesday night and to join the society. As in the past, Dr. Shaw will serve as director, with Mrs. A. Van Brakle as accompanist. Rehearsals will be held regularly Wednesday evenings from now on.

The recital given by Carlin De Witt Joslyn at Eilers music hall last Thursday evening proved a great success. Music lovers and critics praised very highly Miss Ethel Edick and Mrs. M. E. Grider, who were presented in vocal recital. Miss Edick has a lyric soprano voice of flute-like quality. M. E. Grider, a rich dramatic soprano; Miss Uiley, pianist, and Miss Stanley, violinist, were well received. Mrs. Percy Lewis was enthusiastically applauded for her artistic accompanying. Mr. Joslyn will give a public recital in November, assisted by the Music Students club.

Mrs. Joseph Riedel entertained with a delightful luncheon for Mrs. Munroe Sanders of San Francisco at her home on Twenty-fifth street Wednesday afternoon. The guests were Mrs. E. E. Grider, who was presented in vocal recital. Miss Edick has a lyric soprano voice of flute-like quality. M. E. Grider, a rich dramatic soprano; Miss Uiley, pianist, and Miss Stanley, violinist, were well received. Mrs. Percy Lewis was enthusiastically applauded for her artistic accompanying. Mr. Joslyn will give a public recital in November, assisted by the Music Students club.

## CONCERT MASTER OF SYMPHONY ORCHESTRA



Waldemar Lind.

Waldemar Lind, leader of the Portland Hotel orchestra, goes the signal honor of being concert master of the Portland Symphony orchestra for the coming season. At the first meeting and rehearsal of the orchestra last week Mr. Lind was the successful one in the drawing held for the position. The concert mastership carries with it the first seat as first violin.

Rehearsals of the orchestra are now being held regularly in preparation for the first public concert of the organization, November 2. Moses Christensen is conducting the first rehearsal, while G. E. Jeffrey will assume the baton for the later ones.

An innovation for this season will be the holding of big rehearsals just before each concert at the Gypsy Smith tabernacle at which the public school children of the city will be the orchestra's guests. Commissioner W. L. Brewster and L. H. Weir of the National Playgrounds association are back of the plan.

The principal numbers of the first program will include Beethoven's "Symphony No. 3," Tchaikovsky's "Fifth Symphony" and Massenet's "Scenes Alsaciennes."

Mr. Lind is one of Portland's best known violinists.

William R. Boone has been appointed musical director of Imperial lodge, the new Masonic body now being organized in this city. Music will be a notable feature of the meetings.

Harry Parsons has been reengaged as violin soloist for The New Thought Temple of Truth for the second season.

School of Music, Staff of Teachers, Oregon Conservatory of Music.

## FAMOUS SINGERS

Giulia, Mario and Patti.

Giulia, niece of the celebrated Grassini, received her training from Rossini, the great composer. Making her debut at the age of 16, her beauty, her rich though not high soprano voice, her beautiful, remarkable dramatic ability, placed her in the front rank of artists at the age of 30.

Belini wrote "Puritani" for her, in which opera she appeared with Eusebi, the most romantic figure in operatic art, a man of noble birth. Mario was forced to flee from his home in Sardinia because of his espousal of the cause of the common people. Direct poverty compelled him to enter opera.

Mario made his debut in "Robert the Devil," in Paris, making a pronounced success. The following year he secured an engagement in London and alternated between these two capitals for years, becoming the idol of Europe.

Mario's daughter, in her record of his life, thus describes her father's voice: "It was indeed beautiful—pure, soft tones, glowing without the slightest effort to B-natural above the staff." His mezzo voce was exquisite, and he could execute runs and trills like a soprano.

The great tenor was without doubt the most generous man who ever sang, for at his death it was computed that he had given away upwards of \$500,000. His noble, generous nature, remarkable play and his heart-thrilling voice so endeared him to people that many poets vied to sing his praises. The most beautiful and touching tribute paid him, was published in Punch, when the news of his death reached London.

"Died December 11th, 1855.

"Voice of the golden past, the stage grows dark; The end has come, and slow the curtain falls. Mario is dead! It cannot be for hark! His name is echoed in repeated strains. He has left him, but fond memory slips Back to the days his song so glorified; His music's fame falls from his mournful lips; Music grew dumb, the day that Mario died."

While Giulia and Mario were singing in America, in 1854, a little girl of 11 years came behind the scenes and timidly offered some flowers to Giulia. The diva, flushed with triumph, having just received the plaudits of a crowded house, did not notice her and brushed by. As the child turned tearfully to leave, Mario, at all times most tender-hearted, picked her up and kissed her and took the flowers himself, thanking her in his most gracious manner. This little girl was to dazzle the world later as Adeline Patti.

Patti was the daughter of a famous tenor and a fine operatic soprano, and from babyhood heard his operatic music. She was in constant touch with the highest perfection in singing. She was always eager to become a great artist, and when she was a tiny girl, her father would stand her on a table and she would astonish a roomful of people by

her singing of "Una voce" and other difficult arias.

One night after a performance, her parents, returning home, heard her singing in the room. Curiosity opening the door, they saw the little girl standing in the middle of the floor surrounded with newspapers twisted into the form of flowers, the tributes of an imaginary audience.

At 10 Patti made her debut as "Lucia" with the famous tenor Pasquale Brignoli. This tenor objected to being touched by any other artist while on the stage, and his love scenes were somewhat stilted, as may be imagined. He also objected to singing high G, although it was easily within his range.

Patti had a great success in London and was hailed as the "Queen of Song." She reached the height of her career at the Metropolitan opera house, where she sang with the tenor Nicolini, Schilli, Faure, and Victor Maurel. Although 70 years of age Madame Patti still sings, and Jean de Reszke said recently that her singing was as fine as at any time during the last 30 years.

## Great Singers Met Once

Campanari, the great Italian baritone, and Campanini, the famous tenor, the similarity of whose names have caused no small confusion for many years, never met but once.

A concert was given in the early nineties in which the greatest singers of the day took part. Among these were Campanini, then long past his prime, and Campanari, who was in the full possession of his magnificent voice.

Campanari, on going behind the scenes, saw a middle aged man spraying his throat and at intervals singing scales in a manner that to the young artist, was most painful. After a few minutes of this, the great baritone stepped up to the man and said, "Paradon, Signore, but have you ever studied the singing?" and received the following interesting reply: "Good Lord, man, I am Campanari."

## STATE FAIR MAY HAVE SURPLUS FOR CHANGE

(State Bureau of the Journal)

Salem, Ore., Oct. 4.—It is estimated today by state fair officials that the paid admissions for the week at the state fair will reach 70,500 by tonight, which will break all previous records. For the first time in the history of the fair, there may be a surplus left after all expenses are paid.

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